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Scandinavian Studies

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AITTRAŨ IN AURLAND, AND OTHER RIVER NAMES BASED ON THE STEM EITR

GEORGE T. FLOM
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I SHALL first speak of the cases in Aurland (here published for the first time), the meaning of the stem in names of this kind, and the form of the names; then I shall note the extent of occurrences elsewhere in Norway; and finally consider somewhat the semantics of the compounds: *eitrkaldr*, *eitrhvæss*, *eitrofn*, and *brennheitr*.

Aittraũ.¹ There are two brooks by this name in Fretteimsdalen, not far from Seltuft sæter. There is also a river called *Aittraũ* on the Vaim highlands of Vangen Parish. The name groups of the immediate environs of these streams indicate that the name *Aittraũ* is an old one in this locality. In the Fretteimvalley instances the name (in the gen. sg. form *aître* from *aittru*)

¹ The Aurland names given are taken from my collection of Aurland Place-Names; Aurland words are taken from my Aurland Word-Book (in manuscript). Works referred to by abbreviation are: Aasen = *Norsk Ordbog med dansk Forklaring*. Omarbeidet Udgave, 1873; Ross = *Norsk Ordbog. Tillæg til Aasen. Tillæg*, 1895, and *Nyt Tillæg*, 1902; GnO = *Gamalnorsk Ordbok* af M. Hægstad og A. Torp. Ny Utgåva ved L. Heggstad, 1930; Zoëga = G. T. Zoëga's *Ensk-Íslensk Orðabók*, 1896, and *Íslensk-ensk Orðabók*, 1904; Faroese = *Føroysk-donsk Orðabók* af M. A. Jacobsen og Chr. Matras, 1927-28; K-M = *Skaldisches Lesebuch*. Herausgegeben von E. A. Kock und R. Meissner, 1931; Vidsteen = *Bygdemaalene i Søndhordland*, 1901; NB = *Norske Bygdemaal*, av H. Ross, 1906-1909; NGn = *Norske Gaardnavne XII: Nordre Bergenhus Amt*. Ved A. Kjer, 1919 (this district is now called "Sogn og Fjordane Fylke"); NE = *Norske Elvenavne*. Samlede af O. Rygh, 1904; SHS = *Sproglig-Historiske Studier tilegnede Professor C. R. Unger*, 1896; Indrebø = "Norske Elvenamn" av G. Indrebø in *Namn och Bygd. Tidskrift för Ortsnamnsforskning*, 1928, pp. 131-176; MogM = *Maal og Minne. Norske Studier*, Oslo. I abbreviate occ(s) = occurrence(s); other abbreviations will be readily understood.

is repeated in *Aittrebakkjen*, the name of a near-by hill; likewise *Aittrefjeddle*, def. sg., the mountain above the two brooks, derives its name from them. Again, in the Vaim-sæter area the waterfall *Aittrefossn* takes its name from the river *Aittraû*; and elsewhere in the vicinity a mountain ledge is called *Aittreskåri*. All four names came to be used by reason of the proximity of the features in nature which they designate to some other well-known, earlier-named feature in the region, a principle of name-giving that is constantly evidenced in place names.

The three streams here considered are noted for their very cold water, which is the reason for their names, the reason why they have their names from the particular word *eitr*; for *eitr* here means 'intensely cold.' Running water is always cold in mountain streams. And it is coldest of all in those brooks and rivers that, in spring and summer, come rushing down from the glaciers and the glacial snowbanks in the depressions of the high plateaus, and between the mountains themselves. At the time these waters got their names, and others like them in other mountain regions, the word *eitr*, n. 'poison,' had come to be used in the compound *eitrkaldr*, in the sense 'bitterly cold,' hence as synonymous with *iskaldr*; but it was a more emphatic term. In this meaning it was employed, it would seem, only, or at any rate chiefly, with reference to the ice-cold waters of mountain streams. (See further below.)

In this use, then, the element *eitr* acquired the force 'intensely cold, the utmost of cold.' And as the qualifying first part of a cpd. with *kaldr* as the second part, it was of itself sufficient to express the superlative degree, without any further superlative suffix in the element *-kaldr*. On occasion an informant would say to me about a particular *aittra*-brook under discussion: "Vattne æ fæle kalt i dann," or "da æ fælande kalt vattne i dann." Interesting was the explanation one of Indrebø's informants gave in regard to such a brook running from Hesthovdtjørni to Lemonsjøen in Vaagaa, Gudbrandsdalen. He said: "Han æ so eitrande kald at det er vondt aa stikka foten i um det so er midt paa sumaren."

It follows that since the term *eitr* itself has superlative force, the name will always stand in the definite inflectional form; for

a superlative automatically makes it definite, and the noun, i.e., the river name, assumes the definite form.

The ON noun *eitr* was a neuter. But as the name of a river it assumed feminine-gender form, probably, in part at least, because the usual names for 'river' or 'brook' were feminines: ON *elf*, f., Aurl. *elv*, f.; ON *gróf*, f., Aurl. *grō*, f.; and ON *á* (*ǿ*, after about 1250), f., Aurl. *au*, f. (In my collection of Aurland place-names *gro* occurs ca. 156 times, *elv*, 41 times, and *au*, 10 times; the masc. word ON *bekkr*, Aurl. *bekk*, m., appears 15 times.) *Eitr*, n., formed into a river name could then, perhaps, simply have become *eitrin* (later *eitri*),² like ON *grófin*, *elfin*, and *ǿin*. However, the pattern used in new formations of field and nature names with transferred meaning was the weak declension. I shall illustrate this by some names from the district of Næredalen in Aurland. *Kolsete* (*sete*, n.) is a sæter up on the plateau north of Dyrdal; the river that runs near it, and which comes down from Vassbotten, is called *Kolsetaû*; *Nęutaû* is the name of a brook near Fit, at Gudvangû, about which one informant remarked: "ai gro, stor, stýgg med stain, fælt so stýkket ofita t'fe." The word is *nęut*, n. 'beast' (hence the brook's name: 'The Beastly One'). A brook near Dyrdal is called *Lindaû*; it courses through a small grove of linden trees (ON *lind*, f., Aurl. *lind*, f.). Again, there is *Skrattlaû*, the name of a small waterfall that empties into the Nærefjord somewhat west of Dyrdal, formed from Aurl. *skratll*, n. 'roaring laughter,' and the vb. *skratlla* 'laugh uproariously' (cf. the name Minnehaha Falls, at St. Paul, Minnesota; the Indian name Minnehaha means 'Water Laughing'); a snow avalanche in the extreme western end of Næredalen has the name *Snýaû*, from *sný*, m. 'snow'; and finally a whirlpool in a bend of Flaûmselvi near Brekke is known as *Tûddniaû*, from the adj. *tûddnig* 'dizzy' and the phrasal adverb *i tûddn* 'round and round' (the word comes from early French *turner*, later *tourner*).

² In his study of "Norske Fjordnavne" in *SHS*, pp. 30-86, Rygh cites the *Skaldskaparmál* stanza about the names of Norwegian fjords (given in a MS of the *Snorra Edda*). One of these names is *eitri*. This is a weak masc.; but it is in the indef. form. However, all the 17 fjord names (or stems of fjord names) in the stanza are in the indef. form. Rygh refers to P. A. Munch's opinion that *eitri* is the present *Eiterfjorden* in Leka, Namdalen.

There are 84 names of this kind in Aurland, with transfer of meaning and weak feminine form. In the same way *eitr.*, n. 'poison, venom,' formed into a river name, assumed the meaning of *eitrkaldr* and the weak fem. form *eitra*, indef. sg., *eitran*, def. sg. (which with loss of the *-n* and compensatory lengthening gave *eitrā* > *eitrau*, Aurl. *aittraū*). And it is apparent that for the most part the pattern has been the same elsewhere in Norway in this kind of name. It may be, sometimes, that the rendering of a name into the orthographic form required by the official dialect in Middle Norwegian, and in the following centuries, has obliterated the significant inflectional ending. Only when we have before us the correct local form do we have a safe basis for judging. For example, on p. 38 of *NE.*, the second river name under the stem *eitra* is given in the official form *Eitra*; it is a river in Voss and Hardanger, and in the local dialect this is an indef. form. The name was submitted by Sophus Bugge, who also gave the local pronunciation of the name, namely *eitró*; this is the def. sg. form in the local dialect. And it is the same in other river names of the kind.

A few words will here be in order about the number and distribution of river names in Norway in which the stem *eitr* enters. Rygh listed 16 in 1904, on pp. 38-39 of *NE.* In Indrebø's supplement to Rygh's work 4 new names in *eitr* are listed, while L. Heggstad, *Stadnamn i Ulvik*,³ furnished 1 more, namely *Eitro*, def. sg., near the sæter Solsæ of the Frystæ farm. Then in Rygh's *NGn*, Vol. XII, the editor, A. Kjær, found in the farm name *Eltrelien*, Indre Holmedal, Søndfjord, a river name in *eitra*; and further also the name *Elterdal*, called locally *Eltråna*, in Daviken Parish, Nordfjord (these being corrections of O. Rygh, who in *NE.*, p. 41, had derived the two from the word *elst* 'female swan'). The name *æiterni*⁴ is also recorded in *NGn* from Vik in Sogn. Finally our 3 names from Aurland. Total 27.⁵

³ In Olafsen's *Ulvik i fortid og nutid*. Nordheimsund, 1925, p. 269.

⁴ Listed among "Forsvundne Navne." *Æiterni* would be a fem. dat. sg.

⁵ They are found as follows: 2 in northern Hallingdal (Aal and Hol); 3 in Hardanger and Voss (all three in Hardanger, one of them also comes inside Voss); 6 in Sogn; 1 in Nordhordland; 2 in Sunnfjord; 1 in Nordfjord; 2 in Sunnmøre; 2 in Nordmøre; 1 in Gudbrandsdal; 1 in Nord Trondheim; 5 in Nordland; and 1 in Øvre Romerike.

I have called attention to the def. form of two of the Hardanger names above. The name from Gudbrandsdalen has the form *Eitra*, local def. of *eitre* (Ross, *NB*, *Nos.* III-VI, p. 44). Likewise the two names from Aal and Hol, Hallingdal, have the form *Eitra*, which here is def. for *eitre* (Ross, *loc. cit.*), and finally the def. formed *Eitra* from Sunnfjord (Ross, *loc. cit.*, *Nos.* XII-XVII). Also the North Trondheim farm names *Nordeitran* and *Soreitran* are seen to derive from a river name *Eitran*, def. sg. form (Rygh first dealt with these in his article "Norske Fjordnavne").⁶ The river is now called *Eitrefjorden*.

Nine of the river names in *eitr* listed in *NE* have the official form *Eiteraen*; they are the two from Sunnmøre, the two from Nordmøre, and the five from Nordland. In only two of these is the local pronunciation given, namely the two from South Helgeland (in Nordland District). In these the pronunciation is seen to be *e'iterdga*, i.e., *eiter* + *dg* + the def. ending, in which we have then the word *d*, the South Helgeland pronunciation of which has that interesting form *dg*. Also in Daviken, Nordfjord, the cpd. form *eitr* + *d* appears in the local form *Eltrdna*, *eitr* + *d* + def. article ending (see above). If this cpd. were used in Aurland, we should have the name *aitrauna*, which, however, is nowhere used there. However, the word *au* < ON *ø* occurs in ten other river names in Aurland. They are the following: *Helgauna*, *Lauauna*, *Ntisauna* and *Slaipauna* in Vangen Parish; *Markauna*, which marks the boundary between Vangen Parish and Flåm Parish; *Helgauna*, *Haskauna*, and *Jupsauna* in Underdal; and *Husauna* and *Jaitauna* in Næredalen.

In the discussion of the cpd. *eitrkaldr* it was seen how the element *eitr* came to be employed in meanings quite different from the original one. It is of course the same with the two cpds. *eitrhvass* and *eitrofn*; but before turning to these particularly, let me point out that in various passages in the old literature the word *eitr* exhibits similar transferred meanings.

The skald Eilífr Goðrúnarson has four verses about the experiences of the god Thor in wading through a mountain stream. The two last words of verse 3 with the two last words of verse 4 say: "þars eitri, þjóðáar fncestu," i.e., "where mighty rivers

⁶ Pp. 32-33.

snorted poison." What the two rivers "fnæstu" at Thor could only have been blasts of biting-cold water. The expression, though not the situation, reminds one of Sigfried and the poison-spewing dragon. In *Fáfnismál* 18, Fáfnir says: "Eitri ek fnæsta, / er ek á arfi lá / miklom mins fǫður," "I sent out poison, as I lay on the great heritage of my father." Here *eitr* may be taken literally: 'emitted poison' (but at the same time Fáfnir *snorted with rage*, as his possession of the *fǫður arfi* was threatened). The expression occurs also in *Guðrúnarkviða* I, 27, verses 3-8, which read:

brann Brynhildi, Buðla dóttur,
eldr ór augom, eitri fnæsti,
er hón sár um leit á Sigurði.

"Fire burned from her eyes, poison she snorted, when she beheld Sigurd's wound." But here *eitri* does not mean 'poison'; instead, translate "she hissed hatred (at the murderers) when she beheld Sigurd's wound."

In the *Völuspá*, stanza 36, we are told:

Á fellr austan um eitrdala,
soxom ok sverðom: Slíðr heitir sú.

Literally this is: "From the East falls a river through poison dales, with daggers and swords. Stinger 'tis named." Say: "A river from the East falls through deadly-cold dales; its water is cold: it stings and bites like daggers and swords."⁷ We have this same word *slíðr* in the *Atlakviða*, 21, 5: *saxi slíðrbeito*, i.e., 'with dagger-sharp biting,' or 'with a dagger that has a stinging bite.' And again it appears in a poem by Þórarinn svarti, line 4, *slíðrbeittr* (agreeing with *hjorr*, line 1), which means 'sharp-biting' (the short poem is given in *K-M*, p. 7). In this cpd. *slíðrbeittr* is the same as *eitrhváss*. Near Finse in Hardanger there is a river called *Sliraonæ*, def. sg. of *slíðr-á*; the meaning is 'The Bitter-cold River.' Here *slíðr*, as the first component of a river name, is the same as *eitrkaldr*, and as sometimes *eitr* alone.

⁷ Here taken from *K-M*, Vol. I, p. 13.

⁸ H. Gering, *Edda-Glossar*, defines *eitr-dalr* here as "gift-tal, tal in dem eine tödende kälte herrscht," citing K. Müllenhoff's *Deutsche Altertumskunde*, Vol. V, pp. 117 ff., which is absolutely correct.

Finally, in the Prose Edda the *eitrár* (-ár, plur. of *ǿ* 'river'), in which murderers and perjurers are doomed to wade, is also a poetic conception, which is not meant to be taken literally as 'rivers of poison.' The passage means that murderers and perjurers were doomed to the tortures of wading forever in bitter-cold streams.

And there are other cases of the same kind. It stands to reason that if the noun *eitr* was coming to be used often in meanings such as have been indicated above, the vb. *eitra* and the adj. *eitrfullr* would suffer corresponding changes. Then later a new factor entered when the word *gift* 'poison' came into use.

In the Middle Norw. period the word *forgift* 'poison' was borrowed from Danish, which had borrowed the word from German in the Old Danish period. Through the influence of the literary language the word *forgift*, and the later shortened form *gift*, gained general currency in Norway, replacing gradually the word *eitr* in the meaning 'poison'; and this process must have been fairly complete in the early part of the modern period. In the meantime the word *eitr* continued in use in the various derived senses which had arisen in the ON period and later, and in new senses that it assumed in dialectal use. And many of the words which still had the meaning 'poison' lost this and took on new meanings. A few examples of this are: ON *eitr-blásinn* 'filled with poison' (literally 'inflated with poison') gives us dial. *eiter-blaasa*, f. "en meget hidsig, onskabsfuld Tingest, om Dyr (Hun-Dyr), tildeels ogsaa om Mennesker" (Aasen); ON *eitr-kveisa* 'boil caused by poison,' now dial: (1) "en smertelig, ondartet Svulst," (2) "det samme som Eiterblaasa, Indh." (Aasen); *eiterpose*, m. "et arrigt, hidsigt Dyr" (Aasen). Here then *eitr* stands for 'irritable, ill-willed, evil, violent, malignant, vicious'. Further, ON *eitraðr* 'poisonous' has disappeared; *eitra* 'to poison' was obsolescent when Aasen published his *Ordbog* just 70 years ago; likewise the adj. *eitrug* 'poisonous.' There remain, with *eitr* in the old meaning, the words: *eiterorm* 'giftig Slange, Hugorm' (ON *eitrormr*); *eiterfisk* "en Fisk med formentlige giftige Finner—Fjersing. *Trachinus draco*" (Ross, listed from Nedenes and Bamle). Possibly *eitermaur* should also be included here even though Aasen defines only "en Art af Myre, hvis Stik

volder megen Smerte; formica rubra" ('the red ant'). Cf. Strøm's *Eiter-migmaur*. There is likewise the *eiterkrek* for 'the scorpion'.⁹

The cpd. *eitrhváss*, Aurl. *eitrkvass*, was in the beginning perhaps just 'yderst kvass' (cf. Ross), and Aasen gives only *eitrande kvass*, without any additional sense of 'painful'.¹⁰ In his *Søndmørs Beskrivelse* Strøm describes at some length the so-called *Eiter-Unge*. In my article on Strøm's work I quoted some of the description; the rest I summarized as follows:¹¹ "It is described as taller, slenderer, and stronger than the fox, and as having a sharper bite, hence, no doubt, the first element *eitr*; cf. *eitrkvass*, *eitrkald*." On the other hand, Strøm's account of the *Eiter-Varg* is as follows: "Eiter-Varge kaldes her visse Ulve, som efter vore Bønders sigende skal have saa forgiftige Bid, at om de dræbe et Creatur, og et andet Creatur siden æder af Aadselet, skal det dø deraf." However, there are so many names in *eiter*- in ON which designate poisonous vermin, insects, and snakes, that the meanings of 'poison' and 'the pain of their sting' are no doubt originally present in all (the names are: *eiterfluga* 'poisonous fly,'

⁹ In spite of the fact that the semantic developments in the word *eitr* in Old Icelandic correspond fairly well to those in Old Norwegian, there is nothing in Zoëga to indicate that these changes have been kept in Mod. Icel., not to speak of any new meanings having come into use. In his *Ensk-Íslensk Orðabók* Zoëga defines *eitr* 'poison' with no other meaning; 'poisoner' is defined as *eitrari*; 'poisoning' is *eitrurmorð*, and the adj. 'poisonous' is *eitraður*. In the *Íslensk-Ensk Orðabók* *eitur* is defined just 'poison, venom'; then there follow ten cpds., in each of which *eitur*, as the first component, is rendered by 'poison.' Some of these are: *eitur-bikar* 'poisoned cup'; *eitur-bland* 'poisonous mixture'; *eitur-drep* 'counter-poison'; *eitur-jurt* 'poisonous plant'; and *eitur-ormur* 'venomous snake'; and the vb. *eitra* is 'to poison.'

In Faroese the Dan. word *gift* 'poison' was borrowed, but apparently it is a comparatively recent borrowing; its rôle does not seem to go beyond that of the one word *gift*. On the other hand, all the cpds. in which a first component meaning 'poison' is required have *eitur* as this first component. The cpds. are as follows: *eitur-bland*, n., *eiturblásin*, adj., *eitur-blóð*, n., *eitur-kelda*, f., *eiturkynur*, adj., and *eitur-padda*, f.; and the adj. *eitrandi* has merely the one meaning 'poisonous.'

¹⁰ In fact, Aasen's definition is: "eitrende, adv., om noget skarpt eller smerteligt."

¹¹ Which I quote from my article, as I do not have access to Strøm's work now. The article is entitled: "Some Dialect Names of Fauna and Flora in Strøm's *Søndmørs Beskrivelse*, I, 1762." *Germanic Review*, Vol. I, No. 3, July 1926.

eiterkvikendi 'poisonous creature,' *eitr-maðkr* 'poisonous vermin,' *eiter-padda* 'poisonous toad,' *eiterorm* and *eiterungr* 'viper').

Eitr in the cpd. *eitrhváss* and in *eitrkaldr* has the same meaning, namely, of that which is extremely painful.

The third word (cf. above, p. 229) which had *eitr-* as an intensive qualifier was *eitrofn*, m. 'red-hot oven.' The corresponding adj. does not appear in ON and possibly was not used; for *eitr-heitr* would be rather uneuphonious, and, furthermore, in its spoken form would perhaps not always have been even clear (since the *-h-* would tend to be silent). Instead there is in ON the cpd. *brennheitr* 'burning hot,' which expresses the idea 'intensely hot' better, after all, than could have been done by any other word as the first component. Cf. Mod. Icel. *brenn-heitur*, Norw. dial. *brennheit*, adj., and *Brennhite* 'burning heat' (Vidsteen gives *brennheite* for Søndhordland). *Eitr-* and *brenn-* are interchangeable in the noun *eiter-nella*, f. 'the common nettle, prickly or stinging nettle,' now more commonly called *brennenella*, *brennenolla*, *brennenata*, or *brennenota*.

In the modern period the stem *brenn-* in the meaning 'burn, smart, sting,' or the corresponding adv. *brennande*, has become even more widely used, replacing *eitr* to a considerable extent. It has become generalized as an intensive modifier, much employed with adjectives for 'quick, fast,' and with the nouns for 'haste, hurry, speed,' as *brennfort* or *brennande fort* 'as quickly as possible,' *brennsnøgg* or *brennande snøgg*, do., *brennsnar*, do., *Brennhast*, f. 'the greatest haste,' *væ so brennande hastig* 'to be in such a terrible hurry.' It is also often used with other kinds of words, as *brennsikker* 'absolutely certain'; *brennande huga* 'terribly eager'; *brennande sinna*, or *sint*, or *vond* 'violently angry, furious'; *brennande god* 'extremely good, mighty good'; *brennande svollen* 'dying with hunger.' With adjectives for violent emotion, anger, fury, rage, there are the forms *eiterill*, *eitervill*, *eitervond*, *eitrande sinna*, etc., and *eldande gal*, *stikkande sint*, but also *brennande sinna*, *sint*, *ill* (*iddl*), etc. Finally, one also says *brennande kvass* and *brennkald* (as well as *brennheil*), for contact with fire and icy cold produces the same sensations of pain.¹²

¹² Some of the material in the last paragraph has been taken from my article on "Forbindelsen 'Adverb paa -nde+Adjektiv' i norske dialekter" in *MogM*, 1919, pp. 27-31.

SOME CRITICAL NOTES ON TEGNÉR'S POETRY

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I. *Concerning the Third Stanza of* *"Afsked till min lyra" (1840)*

Mitt vapen var du: jag har intet annat.
Du var min sköld: jag ingen annan haft.
Vi gått på äfventyr och ha ej stannat,
förr'n vi eröfrat verlden med vår kraft.
Men vapenskölden man vid grafven krossar;
den siste af min släkt, mig ändtligt Gud förlossar.

There are two questions of interpretation here which I should like to discuss.

(1) What did Tegnér mean by line 4: "förr'n vi eröfrat verlden med vår kraft"?

In the stanza under discussion Tegnér depicts himself as a warrior who with Poetry as his companion had gone out in search of adventure, and furthermore he says that they did not cease this search "until they had conquered the whole world with their strength" (l. 4). In view of Tegnér's universal modesty it is inconceivable that he meant to imply by the phrase "förr'n vi eröfrat verlden med vår kraft" that his own poetry had finally come to be recognized as a dominant influence *in the world of letters*. The victory which Tegnér had in mind he undoubtedly attributed to Poetry rather than to himself—for Tegnér was only her spokesman, and without her the victory would have been impossible:

Mitt vapen var du: jag har intet annat.
Du var min sköld: jag ingen annan haft.

The conception of Poetry as conquering "the world" ("verlden") represents merely a poetic hyperbole, which may possibly have been suggested by the biblical ideal that it is the spirit which *overcomes the world*; compare "Ty allt det som är födt af Gud, det öfvervinner verlden, och detta är den seger, som har öfvervunnit verlden, vår tro" (The First Epistle of St. John, v, 4), and Jesus'

declaration: "Jag har öfverunnit världen" (John, xvi, 33). At least, the biblical conception is in accord with the ideal—characteristic of Tegnér—that poetry, like religion, shares in the divine spirit and thus "conquers the world." Biblical influence is a marked feature of Tegnér's poetry.

(2) What did Tegnér mean by the words "den siste af min släkt" in the last line?

In *Scandinavian Studies*, Vol. XVII (1942), p. 145, I suggested that inasmuch as the word "släkt" could not possibly have referred to Tegnér's own descendants, it most probably had reference to "that generation of his contemporaries who, like himself, had fought for the ideal of Swedish culture." I see no reason for rejecting this interpretation, but since the time when I wrote the article referred to I have discovered an earlier poem by Tegnér which may shed some light on the unusual sense attached to the words "den siste af min släkt."

On Jan. 1, 1835, Tegnér's son-in-law, J. P. Kuhlberg, died. Kuhlberg was married to Disa Tegnér, the poet's favorite daughter. To comfort his daughter Tegnér wrote an epitaph to Kuhlberg, the manuscript of which was to lie upon the coffin—hence the verses are entitled *På likkistan*.

På likkistan

Den siste af sin släkt är här begrafven,
och ingen namnet efter honom bär:
Men intet vapen krossas dock på grafven,
det är ett hjerta blott som krossas der.

The picture presented in this epitaph is essentially the same as that presented in the last two lines of the third stanza of *Afsked till min lyra*:

Men vapenskölden man vid grafven krossar;
den siste af min släkt, mig ändtligt Gud förlossar.

This comparison reveals two striking parallels, viz., (1) the metaphor of the warrior's shield upon the grave, and (2) that the deceased is *the last of his race*. It is therefore possible that when in *Afsked till min lyra* Tegnér sensed the approach of his own death, he borrowed these two conceptions from *På likkistan*,

which he had written only five years before. This assumption seems all the more justified in that Disa Tegnér was dearly beloved by the poet and in that he was profoundly moved by her affliction—nearly all his letters during the years 1834 and 1835 bear testimony to this effect. As for the incongruity of the second parallel (viz., that of the deceased as "the last of his race"), we must bear in mind Tegnér's vivid poetic imagination; he could simply have given a spiritual-cultural interpretation to a purely physical conception. Just as Kuhlberg had left no one to perpetuate his name ("och ingen namnet efter honom bär"), so Tegnér felt that he was to die without leaving anyone to carry on his ideal of Swedish culture. The assumption that these last two lines of the third stanza of *Afsked till min lyra* represent a reminiscence of *På likkistan* seems the best explanation as to why in *Afsked till min lyra* Tegnér used the words "den siste af min släkt" in such an unusual sense.

II. Concerning "*De tre bröderna*" (1811)

This philosophical-didactic poem is presented in the form of a parable. Three brothers, dissatisfied with life, journey forth in search of the three eternal verities, but when they have completed the journey they find that their search is in vain, for the three eternal verities prove to be only the various manifestations of one law, the divine spirit.

The poem *De tre bröderna* has points of contact with many other philosophical poems of Tegnér, and it is not necessary to mention them all in this discussion. I should like, however, to call attention to certain poems which reveal an affinity with *De tre bröderna*, but which have not been mentioned—so far as I know—by Tegnér scholars.

The conception of the eternal nature of the spirit, however various its manifestations, Tegnér expressed as early as 1806, in his funeral poem to C. A. Tiliander, where he says:

Och hvad godt, hvad ädelt vi den [grafven] lemne,
vädren ej förströ.
Evigt lefver, som en gud, dess ämne,
fast dess former dö.

Furthermore, the monotheistic doctrine expressed in *De tre bröderna*:

Stoftets former äro många,
det gudomliga är ett.

had already received expression in *Fridsröster* (1808). In fact, *Fridsröster* reveals a remarkable spiritual affinity with *De tre bröderna*. In both poems Tegnér admonishes man to be conscious of his divine origin, however various the manifestations of the divine spirit may be. "The Voice of Peace" speaks to a world which has strayed far from the Christian faith in the fatherhood of God. And the three brothers fail to sense the relation of the three eternal verities to the *one* divine spirit. In both poems this contact with the divine is designated as "the heavenly flame," which is latent in all humanity and unites all humanity with its Creator.

In *Fridsröster* he says:

Menska, någon himmelsk flamma
lefver i dig, vårda den!

.....
Ack, hvad gör det, hur vi kalla
denne far, som dock är vår?
Hvad tillfälligt är må falla,
det väsentliga består.

and in *De tre bröderna*:

Menska, vårda hvarje gnista
af det heliga i dig;
sök det, fatta det, och tvista
icke hur det kallar sig.

The identity of thought as well as the similarity of metaphors and of phraseology in these two passages warrants the suspicion that in *De tre bröderna* Tegnér borrowed in altered form these verses from *Fridsröster*—a type of repetition characteristic of Tegnér in connection with the cardinal tenets of his religious-

philosophical doctrines.¹ The cardinal doctrine here involved is Tegnér's favorite thesis, "tecknet är ej saken," to which he later gave the most beautiful expression in his *Epilog vid magisterpromotionen i Lund* (1820) and in the canto "Försoningen" of his *Frithiofs saga* (1825).

The beautiful metaphor of "the heavenly flame," which so frequently occurs throughout Tegnér's poetry, appears—so far as I can determine—for the first time in his *Fridsröster*.² And it is indeed significant that he repeats this metaphor in *De tre bröderna*, for without "the heavenly flame" no man can sense the divine, and it is for this reason that the three brothers fail to realize their error. Thus, in *De tre bröderna* the conception of the three eternal verities rests upon an essentially religious fundament, an intuitive sense of the divine, which in *Fridsröster* is not extended to the esthetic or to the intellectual aspects of life.

Finally, I should like to call attention to a striking parallel between *De tre bröderna* and *Epilog vid magisterpromotionen i Lund*. In both poems Tegnér not only treats his favorite thesis, "tecknet är ej saken," but also emphasizes the fact that the absolute truth is not possible for man to attain.

In *De tre bröderna* the eldest son, who is in pursuit of Truth, believes he sees her form as she manifests herself to him in the

¹ Cf. the repetition of verses from *Svanen och fjälltrasten* (1812) in *De tre bröderna* (1817):

Svanen och fjälltrasten
Mät ej himlen på den trånga,
falska skala af ditt vett!
Konstens former äro många,
fast dess väsende är ett.

De tre bröderna
Mät ej himlen på den trånga,
falska skala af ditt vett!
Stoftets former äro många,
det gudomliga är ett.—

² The conception of the divine nature of man, however, occurs as early as 1806, in the funeral poem to C. A. Tiliander:

och [jag] dock känner, att i menskligheten
något heligt bor,
och mitt hjerta fylls af evigheten,
dit din ande for.

silent hour of night; but when he recognizes her and cries out: "She is mine," she turns away from him and disappears in the clouds.³

This poetic picture of Truth appearing in the form of a woman who eludes all attempts to capture her likewise occurs in the *Epilog*, where Tegnér utilizes the famous classical myth of Daphne and Apollo to illustrate man's futile pursuit of the absolute truth. Just as in *De tre bröderna* Truth turns away from her pursuer and disappears in the clouds, so Daphne eludes the god Phoebus Apollo—through divine intervention she is suddenly transformed into a tree—and the sons of Phoebus find only an altered and poorer form, a fallen angel; for truth itself is perfect and therefore possible only with God.⁴

From this parallel it need not be necessarily inferred that Tegnér had the myth of Daphne and Apollo in mind when he wrote the passage in question in *De tre bröderna*. But the parallel is a striking illustration of Tegnér's tendency to express abstract conceptions by means of essentially the same poetic pictures. Tegnér's conception of absolute truth was inherited from the rationalistic school of the Period of Enlightenment, as represented

Ofta när om midnattsstunden
lampan vakade mig,
ofta i den tysta lunden
uppenbarade hon sig.

Dock, bäst jag min lycka tydde,
bäst jag ropte: Hon är min!
vände hon sig bort och flydde
djupare i molnet in.

Note that later, in his poem to *H. M. Konung Karl XIV Johan* (ca. 1840), Tegnér applies the same metaphor to the statesman who is in pursuit of popular favor ("folkets gunst"):

och bäst han tror sig funnit den och glädes,
är skenet slöcknadt ut och hoppar annorstädes.
Och från den stunden (det är sagans mening)
nå Febi söner ej det högsta sköna,
det högsta sanna; det flyr undan för dem,
och när det stannar, är det re'n förvandladt,
en ringare natur, en fallen ängel;
den rätta ängeln bor uppöfver stjernor.

chiefly by Lessing.⁵ Lessing had in his famous *Eine Duplik* (1778) already proclaimed that pure truth is for God alone. But the poetic expression of this ideal was Tegnér's own, a part and parcel of his Romanticism. The blending of these two elements of Rationalism and Romanticism was characteristic of his didactic-philosophical poetry.

III. Concerning Elegiac Strains in Tegnér's Erotic Poetry

Fredrik Böök⁶ has called attention to the fact that even in his erotic poetry Tegnér revealed that elegiac strain which was the natural expression of his temperament. But the erotic element was also a natural expression of Tegnér's temperament. In fact, Tegnér's temperament was a fusion of these two elements, and consequently in his poetry he did not always keep them strictly apart. The elegiac strain in his erotic poetry represents simply his religious attitude toward sexual love, wherein his "Weltschmerz" and native melancholia also found means for expression. Tegnér's love was an integral part of his religion, and his religion was inseparably connected with the life beyond the grave. Hence, his love poems often shared in the elegiac strain characteristic of his religious poems.

As a classic example of this fusion of the elegiac with the erotic elements Böök mentions (*ibid.*) the poem *Till en aflägsen älskarinna* (1804). Since this poem was dedicated to his beloved Anna, there was absolutely no objective reason for Tegnér's lapsing into the elegiac strain. Yet the elegiac tone is sounded throughout; indeed, the last two stanzas sound like a funeral poem in which Tegnér bids farewell to the deceased:

⁵ Note that *De tre bröderna* has many features in common with Lessing's "Parable of the Three Rings" in *Nathan der Weise* (1779), and that Tegnér translated *Nathan* shortly after his sojourn in Schleswig (1840).

⁶ Cf. Fredrik Böök, *Esaias Tegnér, Första delen* (Stockholm, 1917), "Ungdomsdiktningen," pp. 30-31, especially p. 31: "I det ungdomliga erotiska drömeriet blanda sig ju ofta på detta sätt världssmärta och dödslängtan. Men hos Tegnér är denna förening alldeles särskilt innerlig och konstant; man kan knappast undgå att finna något för hela hans väsen karakteristiskt däri, att hans känsloliv, när det strömmar fram med ohämmad frihet, har ett makabert inslag, att hans fantasi ständigt sysslar med graven och det hinsides."

Suckande vind,
far till min Anna, far!
Kyss hennes kind,
hviska så: "Lycklig var!
Kanske den kommande våren
ser af din älskling blott stoftet qvar."

Hvad är det mer?
Der bortom grafvens rand
vårsol ju ler
öfver ett bättre land.
Välkommen efter mig, Anna!
Döden löser ej våra band.

Böök quotes these two stanzas but does not cite any parallels to Tegnér's elegiac poetry. I should like to call attention to two such parallels.

In the first stanza, where Tegnér expresses his apprehension of approaching death:

Kanske den kommande våren
ser af din älskling blott stoftet qvar.

he strikes an elegiac tone which seems absurdly out of place in a love poem written in the prime of youth. But this apprehension was an obsession with Tegnér throughout his life, of which he never was entirely dispossessed. This obsession likewise finds expression in his *Nattvardsbarnen* (1820)—in which the religious-elegiac tone prevails—where Tegnér has the priest say to the little children:

"Nästa söndag, hvem vet, kanske jag hvilar i grafven . . ."

a rather startling thing to say to children, but yet in keeping with the religious tone of the poem. In his love poem to Anna, on the other hand, Tegnér's obsession regarding his approaching death obtruded itself in a situation which did not warrant the expression of this fear.

Again, the whole last stanza:

Hvad är det mer?
 Der bortom grafvens rand
 vårsol ju ler
 öfver ett bättre land.
 Välkommen efter mig, Anna!
 Döden löser ej våra band.

bears a marked resemblance to a passage in his funeral poem to *L. P. Munthe* (1807), written only three years after the composition of *Till en aflägsen älskarinna* (1804), in which Tegnér says to his beloved teacher:

Säkert minnets turturdufva
 flyger öfver grafvens rand,
 döden löser ej de ljufva
 sammanstämda själars band.

Note the affinity of thought and the similarity of metaphors between this passage and the last stanza of *Till en aflägsen älskarinna*: (1) "The dove of memory flies up over the grave," just as in the love poem "The spring sun smiles over the grave"; and (2) in both poems the metaphor of "the bonds of love which death cannot sever."

This comparison reveals Tegnér's tendency to interpret sexual love in terms of religion (his faith in immortality). The elegiac strain, appropriate to the funeral poem, was from an objective point of view out of place in the love poem, but nevertheless gave to it a pathos which enhanced the emotional element: sexual love became merged into a spiritual conception.

Another excellent example of the elegiac strain in Tegnér's erotic poetry occurs in his poem *Den lycklige* (ca. 1833), in which he gives expression to his unfortunate love for Emili Seldén. Here he compares the consummation of his love to the peace which the grave affords:

Min själs begär, mitt lif, min tröst,
 begraf, begraf mig vid ditt bröst!
 Ack, i den grafven vill jag hvila;
 dit låt den lycklige få ila!

Compare this stanza with Frithiof's joyous expression of his love

for Ingeborg, which in "Frithiofs lycka" seems about to be consummated:

Min själs begär, min lefnads lycka,
kom i min famn och hvila der!

The passage in *Den lycklige* represents in elegiac coloring exactly the same picture as does the passage in *Frithiofs saga*.

Again, in his poem to *Greve H. Wachmeister* (1825), in which Tegnér commemorates his friend's wedding-day, the elegiac tone is clearly sounded. He warns his friend against the disillusionment of love:

Lifvets sanning är blott smärta,
blott en kärleksdikt dess fröjd.

and in the concluding stanza he likens the fleeting hour of love's happiness to a hunted dove that eludes capture:

Som en jagad dufva svingar
stundens lycka oss förbi.

The metaphor of the hunted dove, as symbolizing the elusive nature of happiness, appears as early as 1805 in his funeral poem *Till en far* and in *Lifvet*.⁷ In *Till en far* Tegnér compares life to a hunted dove that flits about from nest to nest:

Likså lifvet. Evigt fäste
Det i skapelsen sig qvar,
Der från näste det till näste,
Likt en jagad dufva far.

which seems almost a counterpart of the following lines in *Lifvet*:

lifvet, bäfvande, från nejd till nejd
flyktar undan som en jagad dufva.

The fact that Tegnér revived this metaphor of "en jagad dufva" in a poem commemorating his friend's wedding-day is another striking example of the fusion of the elegiac with the erotic emotions (cf. *Till en aflägsen älskarinna*, which has certain metaphors in common with his funeral poem to *L. P. Munthe*).

⁷ Probably written before the time of the composition of *Till en far*. Cf. Böök, p. 49.

RELATIVE CLAUSES IN SWEDISH HAVING ALLT AS THE ANTECEDENT

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I

CONCERNING the use of the Swedish relative pronoun *vad*, Natanael Beckman says:¹

*Vad*² är som relativpronomen endast substantiviskt och n. sing. Det har två användningar:

1. = *det som*, alltså innefattande både korrelat och relativ. . . .
2. efter korrelatet *allt*. . . .

D. A. Sundén says:³

*Vad*⁴ motsvarar *det som*, men då korrelatet är "allt," kan det anses motsvara blott *som*.⁵

We shall illustrate the use of the relative pronoun *vad* (*vad som* generally used as subject form) with *allt* as its antecedent⁶ by

¹ *Svensk språklära*³ (Stockholm, 1935), §78.

² That is, *vad (vad som)*. See footnote 7.

³ *Svensk språklära i sammandrag*²⁹ (Stockholm, 1937), §228, 1. Cf. §111, b. Gideon Danell, in his *Svensk språklära*³ (Lund, 1932), p. 88, does not mention the use of *vad* after *allt*, saying only: "Relativpronomet *vad* kan, antingen ensamt eller åtföljt av ett *som*, i sig inbegripa korrelatet." On p. 89, however, where he states that the interrogatives *vilken* and *vad* are also employed as relatives, he includes an example with *allt vad*.

⁴ See footnote 2.

⁵ Since *allt det som*, as will be seen below, may also be used for *allt vad*, it seems unnecessary to say "kan det anses motsvara blott *som*."

⁶ Since in its only other use as a relative pronoun *vad* includes its antecedent, it follows therefore that it can only have *allt* as its antecedent. When *allt* is used adjectively, it is not the antecedent, and *vad (vad som)* is then not employed to introduce a following relative clause.

We are not in this study concerned with the use of *allt vad . . . för*. This has indefinite relative meaning. *Det var ej en av de närvarande—Sinttram och Daniel Bendix och Dalberg och allt vad det kunde vara för ena, som följt med in—som ej stod och småmyste åt hur han lurade den dumme Henrik Dohna* (Selma Lagerlöf, *Gösta Berlings saga* [Stockholm, 1909], p. 223). Cf. with this the use of *vad* followed by *allt*: *Vad har du gjort allt för slag i dag?* Cf., further: *Vad finns ej allt i dessa fjorton rader? Vad får man icke allt uppleva!* (Also *Vad får man inte uppleva*,

citing examples in which *vad* *som* functions as the subject⁷ and *vad* as the object (of a verb and of a preposition) and as the subjective predicate complement.⁸ Subject and object: *Jag kan nog inte ens se den i det ljus, vari jag då såg allt, vad som hände mig, allt vad jag upplevde.*⁹ Object of a preposition:¹⁰ *Allt vad hon sedan dristade sig till, var att smyga åt honom några godbitar och läckerheter ur köket.* Subjective predicate complement: *Allt vad jag varit . . . steg upp ur skuggan av det förflutna. . .*

The textbooks of Swedish grammar, both those written in

allt) *Den berättade om forntida hjältar och vikingar, om Fritjof den starke och Rolf Krake, och vad de allt hette.*

Allt vad may also be used adverbially; see "Adverbial Use of *Vad* in Swedish," *Scandinavian Studies*, Vol. 17 (1943), p. 224.

⁷ Sometimes *vad* is employed as the subject instead of *vad som*. Discussion of this matter, further examples with *allt vad som*, and examples with *allt vad* = *allt vad som* will be found in the article "Swedish Subject Forms of Interrogative Pronouns in Subordinate Clauses, of the Relative *Vad*, and of Indefinite Relatives," *Scandinavian Studies*, Vol. 17 (1943), pp. 218-223. In footnote 14 of the article mentioned, there is given the example "*Vad Sverige beträffar*, så . . . (*beträffar* here impersonal)." The parenthetical comment was based on the treatment of *beträffa* by Olof Östergren in his *Nusvensk ordbok* (Stockholm, 1915-). Under the words *anbelanga* and *angå*, which are employed in the same way as is *beträffa* (*angå* is not so limited in its construction), Östergren does not specify impersonal use; *Nusvensk ordbok*, at least as available in America, has not yet reached the similarly used verb *vidkomma*. If *beträffa* is employed impersonally, it is necessary to consider *vad* as being used adverbially. But I find now that Beckman, *op. cit.*, §203, Anm., discussing the expression *Vad mig angår*, calls *vad* the subject; *vad* would then be functioning, as it not infrequently does, for *vad som*. In this type of expression the verb generally stands last in the clause, but it need not do so: *Vad Sverige angår*, så . . . or *Vad angår Sverige*, så . . . Also Gideon Danell, *op. cit.*, p. 89, I observe, considers *vad* in such expressions as the subject, since he cites the example *Vad senare källor angår* . . . under relative pronouns.

⁸ See footnote 11, second paragraph, of the article mentioned in the preceding footnote. I am now adopting the term subjective predicate complement, the equivalent of the Swedish *subjektiv predikatsfyllnad* ("subjective," like *subjektiv*, to be taken in its grammatical sense). It would be an error here (as it was in the previous article) to employ the term predicate nominative, since "nominative" pertains to morphology, whereas the terms subject and object belong to syntax.

⁹ Note the separation of *vad* from *allt* in: *Endast några rader till, och allt är sagt vad jag vet om. . .*

¹⁰ In the usage under discussion a preposition governing *vad* always stands at the end of the clause.

Swedish and those written in English,¹¹ confine themselves to saying how the relative pronoun *vad* is employed. They state that—as one of its two uses—it is employed when the neuter substantive *allt* is the antecedent. They do not say that it is necessary in this case to use this pronoun, but since they nowhere mention any other possibility, neither in their discussion of relatives nor in their brief treatment of *all* (*allt*, *alla*), it is certain that students of Swedish are led to believe that *allt* must be followed by *vad* (*vad som*) when the idea of a relative is present.

But this is far from being the case, for here, as in so many other matters of Swedish usage, there exists a group of alternatives.

The relative pronoun *som*—to begin with the most important variant—is of very frequent occurrence after *allt*; although no count has been made, it is safe to say that by many writers of belletristic prose *som* is at least as much used as are *vad* and *vad som* taken together. *Redan från barndomen hava vi således en predisposition att tvivla på allt, som strider mot sinneskunskapen Hon var så olika mot allt, som han förut hade tänkt sig. De påminna mig om allt som jag lämnat, allt som varit.* Especially common, with tense forms suited to the context, are expressions similar to *allt som varit* in the last example cited, such as *allt som finns, allt som skett, allt som hänt*.¹² Further sentences containing such expressions are: . . . *de liknade en uppgörelse med hela hennes förflutna liv, med allt som varit och allt som var. Ty för mig är allt som skett, ännu något, vilket. . . . Allt, som hänt, sedan de träffades sist, berättade Anna för Bob.*

When the antecedent is *allt*, the relative pronoun *som* is much less frequently employed as the object than as the subject.

¹¹ To this there are two exceptions. Harold Borland, *Elementary Swedish Grammar* (Heidelberg, 1936), p. 77, says that *vad* is "sometimes" used after the indefinite pronoun *allt*, then adds: "[But note: *Allt är icke guld som glimmar.* 'All that glitters is not gold.']" My *Swedish Grammar*² (Rock Island, Ill., 1923), p. 217, footnote, states: "After *allt*, also *som* may be used as a relative pronoun. Ex. *Allt är ej guld, som glimmar.* All is not gold that glitters." With reference to *allt . . . som*, cf. footnote 9.

¹² But note also: . . . *och där berättade hon honom allt vad som skett. . . . Han tänkte på de stupade, på de i Sibirien fångna och på allt det, som varit.* Concerning *allt det som* in the latter of the examples, see below.

And inversely, *vad som* is after *allt* far less often used as the subject than is *vad* as the object. Indeed, one may well say that the normal situation is that *som* is after *allt* employed as the subject form and *vad* as the object form and as the subjective predicate complement form.

There follow now two interesting examples, both from Gustav av Geijerstam: Object and subject: *Bob hade glömt detta, som han överhuvud glömde allt, vad han sagt och gjort eller som skett under dessa dagar.*¹³ Subjective predicate complement and subject: *Allt vad jag varit, och allt som varit, steg upp ur skuggan av det förflutna. . . .*

Vilket may also be employed. All of the examples of the use of *vilket* after *allt* which I find among my notations are from the works of Gustav av Geijerstam, who, more than many writers of belletristic prose, has a fondness for using *vilken* as a relative pronoun. Yet it is hardly likely that Geijerstam is alone in employing *vilket* with *allt* as the antecedent.¹⁴ *Allt sedan hans hustru lämnat honom, hade han haft den föreställningen, att allt, vilket ej rörde några yttre formaliteter, var avklippt dem emellan.* In some instances *vilket* is probably used as the subject instead of *vad som* or *som* because another *som* stands near by.¹⁵ Examples of the close presence of another *som* are: *. . . nu var det som om allt, vilket förut hållits stängt eller tystats ned, plötsligt trängde sig fram. Även då syntes mig allt, vilket omgav mig, som om det icke funnits*

¹³ In this example, to be sure, one may feel that *vad* might not have been employed as the object instead of *som* had it not been for the desire to avoid repeating *som*, and (or) that *allt som* is used in place of *allt vad som* for the sake of stylistic variation.

¹⁴ After the antecedent *allt*, Geijerstam expresses the idea of the relative in various ways, but he most often employs *som* for the subject and *vad* for the object and for the subjective predicate complement.

¹⁵ Repetition of *som* which would be occasioned by the employment of *vad som* or *som* may sometimes be avoided by the use of the form *vad* as the subject; although instances of *vad* employed as the subject, and having this effect, cannot be rare, my present materials contain only one possible example: *Den lyckliga människan, det är den, som kan le i sin ensambet åt alla och allt, vad i livet är.* I say "possible" for the reason that in such matters one really does not know whether the non-existence of repetition was achieved consciously—or even unconsciously (as a result of stylistic sensitiveness). The absence of repetition may be wholly accidental.

till. In the following sentence the proximity of another *som* would have discouraged the employment of the relative pronoun *som*; yet, since the relative is the object, *vad* could have been used: *Det föreföll henne, som om allt, vilket hon hade att bära, kändes lättare.* It is perhaps the motive—conscious or unconscious—of stylistic variation that is responsible for the employment of both *allt vilket* and *allt som* in the passage: *Bland det, som¹⁶ fru Klara hatade mer energiskt än något annat på jorden, var naturligtvis allt, vilket gick utanför den strickta gräns, hon själv uppdragit. . . . Allt som gick endast en hårsman utanför denna gräns. . . .*

When a relative clause following *allt* contains a preposition which would govern the relative pronoun if one were employed to introduce the clause, an adverbial compound may be used instead of the preposition and the relative.¹⁷ *Kanske har han halvmedvetet i hennes gestalt låtit skymta allt, varmed man resignerar, sedan kärlekshelgden förlorats, studier, sinnets rus, borgerligt liv.*

Not infrequently the clause is construed without a relative pronoun when the relative, had it been employed, would have been the object. *Huru olika klinga icke dessa mot allt vi förut hört av nordisk skaldskap! Det är det muntliga föredragets ordrikedom, livets friskhet över allt hon skriver. Rococons mest gratiösa behagfullhet strålar med tusen täckheter ur allt hon skrivit. . . . Bjärtast framträder den svenska omgestaltning, Bellman omedvetet ger allt han rör vid, i hans bibliska parodier. Är det allt du har att säga mig i ett ögonblick som detta?* In the following sentence we have variation, first *vad* being employed, then the relative being left unexpressed. *Därjämte vande jag mig att omsätta allt vad jag såg och hörde, allt i huset, på gatan, ute i naturen, och hänförande allt jag*

¹⁶ This *som* is probably too far removed to be responsible for the use of *vilket* in the following.

¹⁷ Of this usage the sentence cited is the only example as yet present among my notations. It may be doubted that the employment of adverbial compounds after *allt* is as rare as this fact would seem to indicate. Yet, to be sure, not many relative clauses having *allt* as their antecedent have been encountered, in which a preposition is present. In writings composed in the severe style (for this term, see the article "The Swedish Styles and Their Names," *Scandinavian Studies and Notes*, Vol. XV [1938], pp. 4-6), they would likely occur less infrequently than in belletristic prose, from which most of my examples have been taken.

förnam till mitt pågående arbete, kände jag hur mitt kapital växte

We fairly often find *allt det som*. To be sure, not *allt*, but *det* is here the antecedent.¹⁸ Yet, since *det som* = *vad (vad som)*,¹⁹ it is right to include *allt det som* as a variant alongside *allt vad (allt vad som)*, *allt som*, etc. *Han tänkte på de stupade, på de i Sibirien fångna och på allt det, som varit. Och icke nog med det, men allt det, som hon en gång beundrat hos honom . . . hade nu blivit henne nästan förhålligt. Som* is separated from *det* in: *På en förordnande kort tid hade han . . . ställt allt det på fötter, som förr hade stått på huvudet. Det* is repeated²⁰ in: *Men allt det som sonen nu var på väg att säga fadern, det blev osagt.*

In place of *allt det som*, one example that I have noted has *allt det vad*.²¹ *Föga visste jag då, att vad som hände var motsatsen av allt det, vad jag såg, tänkte och anade. . . .*²²

Also when *allt det* is employed, the sentence can be constructed without a relative pronoun, but my collections as yet contain no example of this usage from the authors from whom most of my material has been taken. In the works of other, less outstanding, writers two examples have come to my notice: . . . *och berättade befälningssmannen allt det han visste om saken.*²³ *Våra fiender, som äga allt det vi äga och allt vad vi sakna. . . .*²⁴ In the latter sentence, note the variation.

¹⁸ Cf. footnote 6, first paragraph.

¹⁹ Cf. N. Linder, *Regler och råd angående svenska språkets behandling i tal och skrift* (Stockholm, 1908), §67, 6: "*Det som* kan utbytas mot *vad som* såsom subj. eller *vad som* obj." Cf. also the quotation from Beckman above.

²⁰ Note *allt som . . . det* in: *Blossande av harm och blygsel, märkte Gustav Vasa, att allt, som hans sorg och hans ungdomsiver lagt honom på tungan, det hade han talat för döva.*

²¹ This is thus an exception to what is stated in footnote 6, first paragraph. Did the author perhaps use *vad* here to avoid repeating the *som* of *vad som*? Cf. the following paragraph; the relative could have been omitted instead.

²² Gustav av Geijerstam, *Kampen om kårlek* (Stockholm, 1910), p. 53.

²³ Mathilda Roos, *Helgsmålslockan* (Stockholm, 1910), p. 77.

²⁴ Gustav Janson, *Abrahams offer* (Stockholm, 1910), p. 130. Two recent examples have been found since the above was written: *Hon förmådde inte ens för sig själv klargöra allt det hon velat anförtro Bertil och fråga honom om* (Gösta Gustaf-Janson, *Stora famnen* [Stockholm, 1940], p. 148). *Han hade redan köpt en fin linnedamastduk på allt det de skulle dra in . . .* (Ludvig Nordström, *Planeten Markattan* [Stockholm, 1937], p. 132).

Altogether, then, we have encountered eight ways of expressing the relative idea in connection with the neuter substantive *allt* as antecedent: *allt vad* (*allt vad som*), *allt som*, *allt vilket*, *allt* with adverbial compound, *allt* with the relative unexpressed, *allt det som*, *allt det vad*, and *allt det* with the relative unexpressed.

II

In Runeberg's poem "Sveaborg," lines 97-98, we read: *Tag allt, vad mörker²⁵ finns i grav, / och allt, vad kval i liv. . . .*²⁶ In my edition of *Fänrik Ståls sögner*²⁷ there is a note to this passage:

The normal way of saying this would be: *allt mörker, som finns*, etc. The construction used by the poet could best be interpreted as *allt, vad av mörker finns. . . .*²⁸

It is worth observing that this type of expression occurs, though rarely, also in prose. With *vad . . . som*: *Och till slut påstods han ha rivit fram allt vad papper som fanns i chiffonjén.*²⁹ With *vad*: *Han är ännu äldre än klockarn, men han sätter till allt vad röst han har för att hjälpa honom.*³⁰

With Runeberg's *allt, vad mörker* and *allt, vad kval* may be compared a related type, which employs adjectives instead of nouns.³¹ With *vad . . . som*: *Med ett slags föreställning, att allt,*

²⁵ Note the omission of *som* in the subject. See the article referred to in footnote 7.

²⁶ The stanza reads:

Tag allt, vad mörker finns i grav,
och allt, vad kval i liv,
och bilda dig ett namn därav
och det åt honom giv;
det skall dock väcka mindre sorg
än det, han bar på Sveaborg.

²⁷ Second, revised edition (Rock Island, Ill., 1936), p. 193.

²⁸ Cf. also the adjectival use of *vad*; it may be so employed as an interrogative and as an indefinite relative: *Annars ska du få se vad stryk du får* (Selma Lagerlöf, *Nils Holgerssons underbara resa genom Sverige*, Förkortad och omarbetad upplaga [Stockholm, 1931], p. 31). *Rytande som ett vilddjur . . . slungade han vad kastvapen han hade mot dem* (Selma Lagerlöf, *Gösta Berlings saga* [Stockholm, 1909], p. 175). Although the relative *vad* is normally not so used, it is in Runeberg's *allt, vad mörker* and *allt, vad kval* employed as an adjective.

²⁹ Gösta Gustaf-Janson, *Stora samnen* (Stockholm, 1940), p. 553.

³⁰ Selma Lagerlöf, *Osynliga länkar* (Stockholm, 1907), p. 296.

³¹ We also find this type of expression used when *vad* does not refer to *allt*, but includes its antecedent. While all my present examples with *allt vad* have the

*vad ljust och vackert som fanns i hans liv nu drog med honom ut i friheten.*³² För oss barn var höken inbegreppet av allt vad vilt och elakt som fanns till.³³ With *vad*: . . . i tillspetsningen hos dessa geniala naturer av allt vad man och kvinna äga motsatt.³⁴ Då skall du förlåta mig också allt, vad jag gjort dig ont.³⁵ Allt vad hovet hade lysande och förnämt var i teatersalongen. . . .³⁶ Just as *allt, vad mörker finns* would usually be expressed *allt mörker, som finns*, så *allt vad vilt och elakt som fanns till* would generally be expressed *allt vilt och elakt, som fanns till*, and *allt vad hovet hade lysande och förnämt* would become *allt lysande och förnämt, som hovet hade*.

While they belong to a category different from Runeberg's *allt, vad mörker finns*, it deserves to be mentioned that expressions of the type *allt, vad av mörker finns*, in the above quotation stated as being equivalent in meaning to the kind of expression employed by Runeberg, are not so uncommon as many a one may think.³⁷ With *vad som* as subject: *Svikna förhoppningar*,

adjective in the positive degree, all the examples of this type with *vad* alone (in all of which *vad* is the object) that I have up to this time encountered, have the adjective in the superlative (but cf. footnote 35). . . . *utan hon sade dem vad hon värst kunde hitta på* (Selma Lagerlöf, *Liljecronas hem* [Stockholm, 1912], p. 59). *Han var fullt ut så glad som någon annan, och han ville ge prinsessan vad han hade bäst* (Selma Lagerlöf, *Drottningar i Kungahälla* [Stockholm, 1908], p. 115). *Hennes rum och salar voro ett litet museum, strålände av vad Japans konst ägt glättigast och Frankrikes eleganta artistperiod elegantast, och . . .* (Oscar Levertin, *Samlade skrifter*, VIII [Stockholm, 1908], p. 173). *Då är man i den rätta stämningen att göra bekantskap med vad Brügge har ypperst, Memlings helgon, änglar och madonnor, som här leva i ständig söndagshelg* (Oscar Levertin, *Samlade skrifter*, VIII [Stockholm, 1908], p. 68). These expressions with *vad* alone do not, owing to their nature, have normal equivalents of the same kind as do those having the positive degree of the adjective. *Han ville ge prinsessan vad han hade bäst* is equivalent to *Han ville ge prinsessan det bästa, som han hade*.

³² Per Hallström, *Thanatos* (Stockholm, 1900), p. 211.

³³ Per Hallström, *op. cit.*, p. 247.

³⁴ Oscar Levertin, *Samlade skrifter*, VIII (Stockholm, 1908), p. 147.

³⁵ Gustav av Geijerstam, *Kampen om kärlek* (Stockholm, 1910), p. 76. But note, with the adjective following immediately after *vad* used alone: *Innan ni där ville jag tacka er för vad gott ni gjort oss*.

³⁶ Oscar Levertin, *Samlade skrifter*, VII (Stockholm, 1908), p. 160.

³⁷ The same type of expression is also sometimes employed when *vad* does not refer to *allt*, but includes its antecedent. *Också hos Tavaststjerna fanns den stora hänförelsen . . . ett pronstykke också han på vad den finska jorden kan alstra av stark, rik mänsklighet, då den gör sitt bästa* (Selma Lagerlöf, *Troll och människor* [Stockholm, 1915], p. 312). Note also, with the relative unexpressed (*det* with the

bruten tro, allt vad av sorg och elände som kan innebo i ett männi-skohjärta fick nu ej längre rum i den trånga gränslådan.³⁸ Allt vad som finnes av skurkar rymmer till Slatte.³⁹ With vad as object: Allt, allt, vad elände och undergång gömde av mörker, reste sig omkring honom. . . .⁴⁰ Så kan Rydberg kallas våra dagars yppersta svenska sektbildare, om man från ordet sekt borttager allt vad det kan inrymma av snävhet och ofördragsamhet.⁴¹ Allt vad Stockholm under seklers lopp frambragt av tradition, kuriösa seder och bruk, ordningar och talesätt levde kvar. . . .⁴² Och han gav . . . allt vad han samlat in av upplysningar, som kunde ha intresse för dem⁴³ Hon tycktes . . . beredd på allt vad livet kunde erbjuda av gott eller vidrigt. . . .⁴⁴

This type of expression is also sometimes used when *som* is the relative pronoun employed.⁴⁵ With *som* as subject: *Men allt som fanns inom honom av självkänsla. . . .*⁴⁶ *Det väcker upp fruktan för allt, som tänkas kan, av pina och kval.*⁴⁷ *Under fristunderna lyddes han till violincellen . . . och allt, som i dessa ynglingaår under studiernas överansträngning fanns kvar hos honom av svärmeri och fantasifullhet, tog väg mot religionsdrömmarnas blå horisont.*⁴⁸ *Allt, som hos honom fanns av sparad välvilja mot den andra hälften*

relative unexpressed=*det som=vad*): *Det man återfinner i hennes diktning av meditation och läsning är långt mindre själva tankearbetet . . . än . . .* (Oscar Levertin, *Samlade skrifter*, IX [Stockholm, 1907], p. 37).

³⁸ August Strindberg, *I vårbrytningen* (Stockholm, 1908), p. 73.

³⁹ Quoted from Viktor Rydberg by *Svenska akademins ordbok*, under *af*.

⁴⁰ Verner von Heidenstam, *Karolinerna*, II (Stockholm, 1905), p. 211.

⁴¹ Oscar Levertin, *Samlade skrifter*, VIII (Stockholm, 1908), p. 202.

⁴² Oscar Levertin, *Samlade skrifter*, XIX (Stockholm, 1910), p. 181.

⁴³ August Strindberg, *I hansbandet* (Stockholm, 1909), p. 75.

⁴⁴ August Strindberg, *I hansbandet* (Stockholm, 1909), pp. 74-75.

⁴⁵ Cf., without *allt*: *Ewald hade . . . väckt uppmärksamheten på den skatt, som nordiska mytologien och sagan ägde av poesi . . .* (August Strindberg, *I jäsnings-tiden* [Stockholm, 1911], p. 169).

Note also the following example, with the relative pronoun unexpressed after *allt*: *Nu stod denna för första gången inför Jonna som kvinna, och en kvinna som var beredd att ge henne allt hon samlat av livserfarenhet och levnadsvisdom under sitt stränga hustruliv* (Margareta Suber, *Jonna* [Stockholm, 1940], p. 202).

⁴⁶ Gustav av Geijerstam, *Äktenskapets komedi* (Stockholm, 1909), p. 103.

⁴⁷ Selma Lagerlöf, *Körkarlen* (Stockholm, 1912), p. 37.

⁴⁸ Oscar Levertin, *Samlade skrifter*, VII (Stockholm, 1908), p. 181.

av mänskligheten . . . började nu yttra sig mot den unga flickan⁴⁹ Kunde han förstå, att allt av ormar och drakar och häxor som låg och kokade i lavan, det rann ut med den, då där var ett utbrott.⁵⁰ Svaret på en fråga uttryckes med de pronominaorden 'ja, jo, nej' eller med en ofullständig sats, däri allt utelämnas, som kan underförstås av frågan.⁵¹ With *som* as object: . . . nu behövde han sin styrka och överlägsenhet, allt som han kunde mana fram av mod och ögonblickets inspiration.⁵²

It has been stated above that after *allt* as antecedent " . . . the normal situation is that *som* . . . is employed as the subject form and *vad* as the object form. . . ." This we find to be true also of the special type discussed in the two paragraphs immediately preceding. For almost all of the examples of this type that I have encountered in which the relative pronoun is the subject employ *som*, while almost all of those that have the relative pronoun in the object relation use *vad*.

⁴⁹ August Strindberg, *Giftas*, II (Stockholm, 1910), p. 53.

⁵⁰ Selma Lagerlöf, *Antikrists mirakler* (Stockholm, 1907), p. 33. Note that in this example *som* is separated from *allt*.

⁵¹ From Beckman, *op. cit.*, §226.

⁵² Gustav av Geijerstam, *Äktenskapets komedi* (Stockholm, 1909), p. 98.

USE OF SINGULAR VERB IN EXPRESSIONS OF THE RECIPROCAL IDEA IN SWEDISH

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ADOLF NOREEN, in speaking of the expression of the reciprocal idea in Swedish by means of verb forms ending in -s, says:¹

En mängd—åtminstone ett par tjug—deponentiala passiver äro s.k. reciproka (dvs. ömsesidiga), i det att de uttrycka alldeles det samma som en motsvarande aktiv form + *varandra* och konstrueras i överensstämmelse därmed med plural principalglosa. . . .

D. A. Sundén does not mention the category of number in treating deponents with reciprocal meaning, but when he discusses the reciprocal pronoun *varandra*, he writes:²

Det reciproka pron. *varandra* (*varann*) återvisar till pluralen av både första, andre, och tredje personen, t.e. . . . *Edra hjärtan redan biktat för varann mång vacker bikt* (Malmström).

The other grammars, including those written in English, do not say anything about the verb, except for Professor Uppvall's and mine, both of which state that a number of deponents are used in the plural with reciprocal meaning.³

The subject must indeed have reference to more than one; but when the singular indefinite pronoun *man* is employed as the subject, the verb is in the singular. (1) *Man* used with deponent verbs: *Klockan nio skildes man åt. . . . Och den skall man möta här i trapporna alla dar. . . . Jag tycker han stirrar riktigt hemskt på en, när man möts.* (2) *Man* employed when *varandra* is the object: *Nå men vad betyder det, bara man håller av varandra! Umgänget upphörde och man såg varann icke mer.*

Not any of the grammars of Swedish gives an example with *man* employed as the subject in expressions of the reciprocal idea.

¹ *Vårt språk*, Vol. V (Lund, 1904), p. 599.

² *Swensk språklära i sammandrag*²⁹ (Stockholm, 1937), §220.

³ Uppvall, *Swedish Grammar and Reader* ([Philadelphia], 1938), §225, Note 1. Elmquist, *Swedish Grammar*² (Rock Island, Ill., 1923), §225, Note 1.

SOME NOTES ON JÓNSSON'S *A PRIMER OF
MODERN ICELANDIC: CORRIGENDA
AND ADDENDA*

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IN 1927 Snæbjörn Jónsson of Reykjavík published *A Primer of Modern Icelandic* (Oxford University Press), the first manual of the present-day language prepared for English-speaking students. Since that time this combined grammar and reader, with its exercises, dialogues, and vocabularies, has held the field and has served as a useful guide to many, perhaps especially to those devotees of the older literature who are conscious of the truly extraordinary continuity of Icelandic literature.¹ As is the case of any pioneer work, the *Primer* suffers from certain defects and deficiencies and, perhaps most naturally of all, from typographical errors. Practice makes perfect, above all the practice of predecessors, and it is all too easy to be wise after the event. In 1937 (2d ed., 1941) the Reykjavík publishing firm Ísafoldarprentsmiðja issued a *Key to the Primer of Modern Icelandic* (16 pages), in which Jónsson wrote an Icelandic version (pp. 5-15) of the thirty-six English-Icelandic exercises in the *Primer* (pp. 68-122); for the student who must work without the help of a native teacher this supplementary brochure is invaluable.

Another promising feature of the *Key* (p. 16) is a list of "Errata and Addenda" to the *Primer*; here 14 misprints in the text and 9 words omitted in the Icelandic-English vocabulary are given. Now, for beginning students it is, of course, highly desirable that errors of this kind be reduced to a minimum, and hence these corrections are most welcome. Unfortunately, however, the author's canvas of his reading selections is not thorough; he has, in fact, overlooked some 50 or 60 words,² not counting

¹ This continuity is ably and convincingly stressed and set forth by Sigurður Nordal in an essay "Samhengið í íslenskum bókmentum" in his *Íslensk lestrarbók* (Rvfk, 1931), pp. ix ff.

² It is only fair to say that 26 of these omissions are words occurring on p. 166, of which only 1 (*þverbak*) is included in his addenda; it may be noted that the passage where these words occur is no last minute addition to the book (see Introduction, p. vii).

phrases to be included under words already entered in the vocabulary. In compensation, as is stated in the Introduction (p. vii), the vocabulary contains "a fair number of words not to be found in the texts."

The following lists are almost certainly not quite complete—truly reliable vocabulary makers are surely born and not made—but it is to be hoped that these notes may make somewhat easier the use of the *Primer*, forestall certain disappointments for the beginner and, at the outset at least, save him recourse to dictionaries.³

I. Misprints⁴

*8, 11, for "stank" read "stench, (bad) odor"	146, 85, for <i>anditin</i> read <i>andlitin</i>
43, §81, col. 1, l. 6, for <i>afið</i> read <i>hafð</i>	147, *2, for <i>mentaður</i> read <i>metnað-armaður</i>
49, §94, col. 1, l. 2, for <i>augi</i> read <i>ðugi</i>	10, for <i>handsins</i> read <i>landsins</i>
56, §100, for <i>reri</i> read <i>greri</i> (<i>gróa</i> , col. 4)	*152, 18, for <i>nann</i> read <i>hann</i>
for "etch" (<i>sækja</i>) read "fetch"	153, 53, for <i>Islands</i> read <i>Íslands</i>
140, *33, for <i>Virtu</i> read <i>Vertu</i>	158, last line, in left-hand margin add "105"
54, after <i>brekkuni</i> a question mark	*159, 107, for <i>skriða</i> read <i>skriða</i>
141, 71, for <i>henn</i> read <i>henni</i>	*166, 38, for <i>hinni</i> read <i>henni</i>
143, 139, after <i>hólnum</i> a comma	*167, 48, read <i>nú í bókhlöðu</i>
	171, 175, for <i>lífinn</i> read <i>lífinu</i>
	*193, for <i>refudur</i> read <i>nefndur</i>
	*172, 212, for <i>vera</i> read <i>verða</i>
	175, 315, for <i>þjóðije</i> read <i>þjóðfje</i>

³ Once when gently charged with deficiencies of this sort, the author of a similar introductory book and of a foreign language text countered with the somewhat astonishing proposition that students should be encouraged early to use dictionaries and free themselves from selected glossaries. This principle is no doubt excellent, though most persons would very likely prefer to solve this pedagogic problem in some fashion other than by the use of defective teaching equipment.

⁴ Under this heading are included all misprints of which I am aware; those already noted in the *Key* are marked by an asterisk. Here, too, as misprints, or perhaps rather as inconsistencies of sorts, are noted entries in the vocabulary which do not agree verbally with the corresponding passages in the reading selections; these discrepancies are evidently due to the author's (unconscious?) reconstruction of a phrase. The Arabic numerals not preceded by the designations § or col. refer to page and line of the book. In some printings of the *Primer* letters and accent marks which in my copy are damaged or missing appear, I realize, correctly or are discernible; but many copies of the book are no doubt like mine and hence the defects in question are worth noting.

- *183, 5 (from bottom), for *Sturlusonare* read *Sturlusonar*"
- *186, 1, for *langað* read *laugað*
- *187, 8, read *á tæpast*
- *188, 32, read *að lesa*
- 190, 2 (from bottom), read *gumar* *girnast* with Nordal, *op. cit.*, p. 108; the title of this poem should be *Íslands*

minni; the national anthem is *Matthías Jochumsson's Lofsöngur*, generally known by the opening line "*Ó, guð vors lands*" (Nordal, pp. 246-247), melody by Sveinn Sveinbjörns-son.

The following misprints in the Icelandic-English Vocabulary (pp. 205 ff.) as well as inconsistencies between entries in the vocabulary and the text of the reading selections are listed under the words in connection with which they occur; line-references are to lines within a given entry.

- anza*, v., read *ansa*
- bera*, v., l. 6, read *en bar mig*
- Breiðfjörð*, read *Breiðfjörður* (?)
- daggarperla*, f., read *daggperla*
- drotning*, f., read *drot(t)ning*
- ferill*, l. 2, read *vera á*
- gráb ár*, read *gráblár*
- hugunstór*, read *hugstór*, a., great-hearted, high-minded
- inst*, l. 2, read *í hjá skauti*
- koma*, col. 2, l. 18, read *er til náttúrunar*
- l. 21, for "merits" read "merit"
- krystals-á*, f., substitute *kristalls-á*, f., crystal (clear) river (p. 191, l. 25)
- lenda*, ll. 1-2, read *alt lenti þó við*

- liggja*, ll. 11-12, read *er eftir hann*
- net*, n., ll. 1-2, read *trúa hverjum manni sem nýju neti*
- Nobelverðlaun*, read *Nobelsverðlaun*
- orðfæri*, read *orðfæri*
- orðst r*, read *orðstir*
- smátjör*, read *smátjörn*
- spik*, f., read *spik*
- standa*, l. 5, read *er svo stöð á*
- systkin*, read *systkini*
- sök*, f., l. 2, read *þó hún hafi*
- tilviljun* (p. 270, col. 1, middle), read *tilviljun*
- uþp*, av., l. 2, read *u. frá því*
- verða*, l. 14 read *þess háttar*

II. Words Omitted in the Icelandic-English Vocabulary

- **alúð*, f., cordiality
- andlaus*, a., uninspired, dull
- annáll*, m., annal
- aptur*, see *astur*
- atkvæðamikill*, a., influential
- aumingalega*, av., wretchedly
- álna*, g. pl., see *alín*, f.
- Bibla*, f., Bible
- **blágresi*, n., wood crane's bill
- blær*, m., gentle breeze

- bókhlaða*, f., library
- bókmenta-arfur*, m., literary heritage
- bráðinn*, a., liquid, fluid
- **bráðna*, v., liquefy, melt
- **brella*, f., trick, practical joke
- drepsótt*, f., pestilence, plague
- dægurhjal*, n., every-day (?) chit-chat, gossip
- elska*, f., affection, love
- endranær*, av., at other times

endursegja, v., retell
eftir, see *eftir*
eymd, f., misery
fáranlegur, a., strange, queer, grotesque
feðgar, m. pl. tant., father and son(s)
framkvæmd, f., performance, achievement
frágangur, m., workmanship, style, performance
frálekinn, ppl. a., excepted
frumrita, v., compose originally (as an original work)
gáfaður, ppl. a., gifted, endowed, talented
greinarmunur, m., distinction, discrimination
guðorðabók, f., book of Holy Writ, Gospel book
hallari, n., bad year, bad season, famine
**hugulsamur*, a., considerate, kind
hörmungasaga, f., tale, recital of tribulations (calamities)
jafnaður, m., equality; *að jafnaði* as a rule; cf. *jöfnuður*
**jakki*, m., jacket, coat
Kata, f., woman's name, dim. of *Katrin*
kefja, v., dip, suppress, cover
**keyra*, v., whip, lash
kjóli, m., Arctic gull
langvinnur, a., long-lasting
leikskáld, n., dramatic poet, dramatist
lestur, m., reading
meistaralegur, a., masterly

**nákvæmlega*, av., just, exactly, precisely
nytsemdarmaður, m., useful person, man
ófmlegur, a., clumsy
**reikistjarna*, f., planet
riddarasaga, f., chivalric romance
rita, v., write
samverkamaður, m., collaborator, colleague
sálmastagl, n., patchwork (?) of hymns
siðaskifti, n.pl., Reformation
skotta, f., female spook, ghost; see under *Lalli*
skuggasveinn, m., skulker, intriguer;
Skuggasv., title of a play by Matthías Jochumsson, also name of the chief character, a leader of outlaws
svartíðauði, m., Black Death (p. 166, l. 21, that of 1402-1404)
vefa, v., weave
ver, av., worse
volæði, n., misery
yfirleitt, av., on the whole, by and large
yfirstjórn, f., management
þekja, v., cover
Þorgeirsboli, m., name of a legendary bull; see under *Lalli*
**þverbak*, n., the breadth of the back;
um þ. across the back of a beast of burden; *keyra um þ.* exceed all bounds

III. Omitted Meanings and Phrases, and Insufficient Definitions

allur, a., add *alt af* always, and see *allaf*, av.
arna, av., only in combin. *sá a.*, etc.; cf. Fr. *celui-là* and *tarna* below
auðbeygður, a., add "subdued, tamed"
augnalaus, a., add "without lakes" (p. 191, l. 21)

bilstjóri, m., define "chauffeur, taxi-driver"
blunda, v., define "slumber, doze"
boðstóll, l. 1, substitute *boðstólar*, m. pl. tant.
daggarperla, f., define "pearly dew-drop"

delta, v., add "diminish"
dreifa, v., l. 2, add "report"
dulegur, a., ll. 2-3, read "hard, heavy shower"
eiga, v., add *þvert á móti því sem hann dtti að sjer* contrary to his nature
einm, num., l. 10, read "the most beautiful" (see *Blöndal*, s.v., III, b, and cf. ME *on the fairest*, etc.)
einungis, av., add "exclusively"
eygja, v., l. 2, read "quicker than the eye could see, quicker than a wink, flash"
falda, v., l. 3, read "now capped his frowning"
fang, n., l. 1, add "embrace"
far, n., add "transportation"
ferð, f., ll. 3-5, substitute *fara ferðir* take trips, make excursions
finna, v., add *finna með sjer* feel within oneself; l. 14, read *mikið um*
ffjóshaugur, m., l. 2, read "muck-heap"
ffjör, n., l. 2, read "as life lasts"
fleki, m., add "raft"
fram, av., add *fram á* out on
ganga, v., l. 3, add *g. undir próf* take an examination
gefa, v., l. 5, add "given, addicted to"
gjarna(n), av., l. 4, read "I should very much like to"
gruna, v., l. 2, add "*impers. hana grunar* she suspects"
gullinsproti, m., define "golden wand, caduceus (epithet of Hermes)"
haft, n., read "hobble"
harður, a., add *kenna á hörðu* suffer hardship; see also under *kenna*
hefta, v., l. 2, read "hobble"
heitt, av., add "*compar. heilar*"
hillingar, f. pl. tant., define "mirage"
hlaða, v., define "pile up, build (a fortress, pyre, etc.)"
hlúa, v., add "cover up"

hlæja, v., add *hlæja við* laugh in sympathy
hnigna, v. *impers.* with dat.
hrynja, v., add "pour, stream"
húsviltja, v., l. 2, read "(pastoral) visitation on"
hvelja, v., l. 2, read "become flexed (like muscle)"
hætt, av., l. 4, read "is apt, likely to"
í, prep., add *í því* at the time, moment; *í 35 ár* for 35 years
járnhólkur, m., l. 2, read "iron tube, sleeve"
kjastur, m., l. 2, read "animal"
kjölextrakt, f., define "(Liebig's) beef-extract"
kollur, m., l. 2, read "tumble head over heels"
kúga, v., add *k. til að* compel to
kýminn, a., add "satirical"
lama, v., add "*reflex. lamast*"
langa, v., l. 2, read "I want to"
leggja, v., l. 7, read "fold one's hands"; add at end *leggjast á eitt að* unite in
leika, wn., ll. 4-5, read "would have been no joke"
Ljósstofnun, f., define "(Finsen's) Light Institute"
losna, v., add "break up (of clouds)"
meðal, prep., l. 3, read *þar á m.* among them, these, including (cf. Germ. *darunter*)
menningaröld, f., define "cultural era"
milt, av., add *milt á (dat.)* in the middle of
móða, f., l. 2, read *m. steins* lava stream
mynda, v., read "is being formed in the . . ." (p. 250, col. 1, l. 2)
neflaus, a., add "mountainless"; cf. *augnalaus*, above.
niðursoðinn, ppl. a., define "preserved, tinned, canned"
olíuðukur, m., define "linoleum"

ögn, f., l. 1, add "large quantity, a lot"
óparfur, a., l. 4, read "would have wrought"
pensill, m., l. 2, read "artist's brush"
Priamusborg, f., l. 2, read "Priam"
raða, v., l. 2, add "arrange"
renna, v., l. 2, read "in a flock"
rösavellingur, m., ll. 2-4, read "i.e., mittens with a rose pattern"
seftjörn, f., define "rush-grown pond"
sekkina, f., define "zecchin, former Venetian gold coin"
Sjælland, n., define "Zealand, Dan. Sjælland"
skarta, v., l. 4, read "some English society girl"
skáldskapur, m., add "belles-lettres"
slokna, v., l. 3, read "bonfire went out"
smekkvís, a., define "in, of, with good taste"
snildarvel, av., define "in masterly fashion"
stálpaður, a., define "rugged, husky, full-grown"
stásmey, f., define "society girl, social butterfly"
stóll, m., add "seat, throne"
stóreflisflekki, m., add "patch"
strá, v., add "with dat."
suðuvjel, f., define "cooking apparatus; specifically, a spirit lamp," (p. 165, l. 91)
svífa, v., add "hang (of smoke in the air)"
sýslumaður, m., administrative and

judiciary head of an Icelandic *sýsla* (county, department), thus corresponding somewhat to OE *scrigerífa* and the high office of Sheriff in times past. There is really no satisfactory Modern English equivalent to this Icelandic title and office, though one might think of District Attorney or Prefect, the latter in the sense of the Modern French provincial official.
larna, av. and interject., this, these, there; cf. *arna*, above
torfa, f., define "sod, turf"
töfrasterkur, a., define "magically supernaturally strong"
upp, av., *upp af* over, above
útúrdúr, m., ll. 3-4, read "you are always digressing, departing from the subject"
vella, vt., l. 2, read "upset"
vera, v., add v. *að ganga* to be going
vilja, v., l. 10, for "I wish" read "I should like" (cf. Germ. *ich möchte*)
vítnisburður, f., add "mark, grade (in school-work)"; cf. Germ. *Zeugnis*
víða, av., l. 2, v. *að*, add "from far and wide"
vintrje, n., define "grape-vine"
þræða, v., add "baste"
þröngur, a., add "restricted, straightened"
önd, f., ll. 2-3, read "in deadly fear of" (cf. Engl. "with one's heart in one's mouth")

REVIEWS

Norwegian Word Studies. By Einar Haugen. Vol. I. The Vocabularies of Sigrid Undset and Ivar Aasen. Pp. 30+XVII +189; XI+160. Vol. II. The Vocabularies of the Old Norse Sagas and of Henrik Wergeland. XVI+166; XVII+330. Distributed by the University of Wisconsin Press, 1942.

Nothing would seem more deadly dull and pedantic than a word count. And yet word counts have given us surprisingly new insights into language as an index of national civilization, into the history of language and linguistic laws, and help for the analysis of style and the usage of individual authors. Word counts have also found much useful application in stenography, typing, spelling, minimum word lists for language study, and in the creation of simplified or artificial languages. For those not familiar with this mode of procedure it may be worth while to explain here that word counts—frequency counts would be a still better term—are different from dictionaries and from concordances of authors and individual works (which have to do with values and interpretations) in being concerned solely with word and form frequency, registering not only how many times but also where each word occurs.

In this country, the University of Wisconsin has been particularly active along these lines. The present undertaking has benefited from earlier enterprises and seems to me a model of its kind, displaying great organizational talent in planning, and in bringing together, the work of many (unskilled) hands along well thought-out lines. Not only is this "editorial" function excellently carried through but Haugen has also given us most informing introductory chapters on the history and implications of word counting and on problems of organization which, in their turn, should prove valuable for similar future undertakings. Furthermore, each author is introduced by a competent and sympathetic sketch followed by a thorough study of his (or her) linguistic characteristics. I wish to call particular attention to the analysis of the phonetic characteristics of Norwegian 'baby talk' in Sigrid Undset's modern novels.

The choice of Norwegian authors dealt with is altogether

happy; but one may hesitate to approve the sagas chosen—*Heimskringla*, *Eigla*, *Njála*—because they contain a large amount of poetry by many authors. As the esoteric vocabulary of Old Norse poetry is pronouncedly different from the everyday vocabulary of the sagas, it is clear that the mixture must considerably vitiate the results of a word count intended for the sagas only. There is no warning given of this. It would have been better to choose sagas like *Laxdæla*, *Hrafnkelssaga*, *Ljósvelninga-saga*, which contain no, or next to no, poetry. Even so, it is remarkable how the word count bears out one's impression of the relative sameness of saga style—not to be confused with monotony!

In this connection let me advert briefly to one of the uses to which word counts may be put, viz., to establish, or at least confirm, authorship. There has been a long-standing controversy as to whether *Eigla* may be ascribed to Snorri. Wieselgren's recent negative conclusions in the matter are weakened still further* by the evidence here presented.

One more remark in conclusion: Haugen nowhere points out one great, though probably inevitable, disadvantage of the system which he adopts, viz., that of giving separately and individually the occurrences of different grammatical forms and variant spellings of the same root word. E.g., in Aasen *inkje* occupies frequency place no. 25, *ikkje* no. 43; *skal* no. 37, *skulde* no. 38; *god* no. 166, *gode* no. 238, *godt* no. 117; *hans* no. 115, *han* 13; etc., etc. Now, how does one arrive at one composite frequency number for these words?

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Voyages to Vinland: The First American Saga, by Einar Haugen. Illustrated by Frederick Trench Chapman. New York, Knopf, 1942. Pp. xiv+181+Index.

This attractive volume with map and twenty exquisitely done illustrations presents to the American public the story, in popular form, of the Norsemen's visits to our shores about five hun-

* See the crushing refutation of his contentions by Sigurður Nordal in the latter's edition of *Eigla*, LXXXI-XCV.

dred years before Columbus. The *Foreword* offers an acceptable apology for the writing of the book, indicates method, (arbitrary) dealing with the sources, the form of, personal and place names, and states the author's aim: "to produce an accurate and readable version of the ancient saga, by drawing upon the labors of specialists, for the pleasure and benefit of interested amateurs."

Section I, *The Saga of Vinland*, draws upon the following sources: Chapter I, *Iceland's Book of Settlement*; Chapters II, IV, V, and XIII are based on the *Greenland Saga (Tale of the Greenlanders, in the Flatey Book)*; Chapters III, VI, VII, IX, X, XI, and XII are based on the *Karlsevni Saga (Thorfinn Karlsevni's Saga, in the Hauk's Book)* and on the *Saga of Eric the Red*=Codex AM. 557 quarto; Chapters VIII and XIV utilize parts of both sources. Here, then, we have the essence of the sharply conflicting versions in homogenized form.

Section II, *The Evidence of History*, in ten chapters, is an intelligent, comprehensive, unbiased commentary on the saga. It may be read with pleasure and profit even by specialists. Some readers will probably wish that this valuable historical orientation had been placed, somewhat condensed and integrated, before the text itself. The *Notes and References* are to the point and up to date. The *Index* enhances the value of the work.

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Dan Andersson: Charcoal-Burner's Ballad and Other Poems, tr. (from the Swedish) by Caroline Schleef. The Fine Editions Press, New York, April 1943. Pp. 39.

In the translator's *Foreword* the reader is told of the brief life and tragic death (1888-1920) of this humble writer, to whom recognition came only after his passing on. In Dan we sense something more than a mere epigone. If the English rendering (the reviewer has nothing else to go by) does justice to the Swedish original, the author must be considered a poet of unusual penetration, originality, vision, and technique. Throughout this booklet the selections picture to us a spirit yearning to

escape out of the gloom of its own prison, a lonely and friendless being who, in spite of all, can jest at times in the midst of toil, want, and pain, and whose heart is in close touch with God's creation, animate and inanimate.

Turn to *The Beggar from Luossa*, read *Starlight* and *A Fiddler's Last Journey*; forget the author's name and nationality, and you will have discovered an American poet of consequence.

With the translator's permission I quote stanzas one and two of the last named poem:

Ere the dawn can shed her roses over Himmelmora ridge,
Lo, 'tis then they bear a corpse from Bergaby!
Over blossoms of the hillsides slowly winds the silent train,
Under early morning's cool and greying sky.
Clumsy boots go tramping on over fields with roses sprayed,
Heavy heads are bowing low as if in prayer.
Forth from wilderness despair goes a dreamer as if dead,
Over meads that glisten green by light of day.

"He was curious and lonely," murmur four black-robed men,
"Oft he suffered dearth of house-room and bread."—

"Ah, a king," the roses murmur and are tramped upon again,

"Ah, a king—and a dreamer too, is dead!"

"Oh how long," say the bearers, "and how many miles it seems!

We'll be weary when the sun begins to climb."

"Please step gently, please step softly," Sallow sighs and Willow sings,

"For perhaps it is some blossom that has died!"

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